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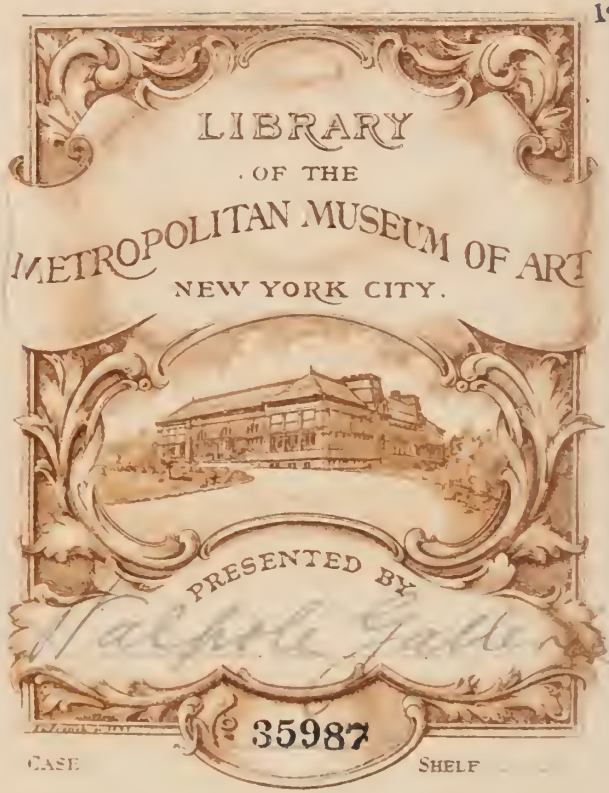

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View from April 7th | No. 117 | Sale April 11th, 1919

# Japanese Prints

From Several

## NEW YORK COLLECTIONS

## Surimono, Water Color Drawings, Specimens of Old Brocades

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**To Be Sold By Auction**

**Friday Evening, April 11th, 1919**

**at 8:15 o'clock**

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*The* **WALPOLE GALLERIES**

**No. 10 East 49th Street**

**New York**

# CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.
Priced copies of this catalogue at 50c. each.

**THE WALPOLE GALLERIES.**
Edward Turnbull
Lenore Young Turnbull
No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
**MR. WALTER S. SCOTT**

Telephone, Murray Hill 6512.

No. 52. Buncho
No. 138. Kiyonaga
No. 194. Torin

No. 57. Harunobu
No. 205. Toyokuni
No. 238. Utamaro

View from April 7th | No. 117 | Sale April 11th, 1919

# Japanese Prints

From Several

## NEW YORK COLLECTIONS

Bird and Flower Prints, Surimono, Water Color Drawings, Specimens of Old Brocades, Three Fine Prints by Kiyonaga
Evening Snow, Kambara and others by Hiroshige
Buncho, Hokusai, Harunobu, Utamaro
Shunsho, Yesui

**To Be Sold By Auction**

**Friday Evening, April 11th, 1919**

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THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

# JAPANESE PRINTS

FROM

# SEVERAL NEW YORK COLLECTIONS

### HIROSHIGE AND OTHERS

1. SEVEN SMALL BIRD OR FLOWER COLOR PRINTS.
2. THIRTEEN SMALL COLOR PRINTS, mainly landscapes with Fuji, etc. (13)
3. NINE SMALL COLOR PRINTS, Shoban or smallest size.
4. NINE SMALL COLOR PRINTS: Shoban or smallest size.
5. NINE SMALL COLOR PRINTS: Shoban or smallest size.
6. NINE SMALL COLOR PRINTS, Shoban or smallest size.
7. NINE SMALL COLOR PRINTS, Shoban or smallest size.
8. TEN SMALL LANDSCAPES. Shoban or smallest size. (10)

### KIOSAI AND SOSEN

9. TEN SMALL COLOR PRINTS. Landscape, figures, etc. (10)
10. DIPTYCH UNSIGNED. Asakusa Kinryuzan. Showing a Chinaman seated by a Koto, his attendant beating time with a fan. Decorative effect of pink on old thick and soft paper.

### HIROSHIGE, 1793-1859

11. TSUKUDAGAWA. Fine impression from the Yedo Meisho.
12. ASAKUSA TEMPLE. From the oblong "Yedo Meisho." Unusual coloring in three tones of blue and the red of the Temple Walls.
13. FISH MARKET ON NIPPON BRIDGE. From the Yedo Meisho.
14. ZOJIO TEMPLE. Sumida River. From the Yedo Meisho. (2)
15. KASUKAYAMA. YEDO VIEW. Picnic parties viewing Cherry Blossoms. From the Yedo Meisho. (2)
16. YOSHIWARA PARADE BY NIGHT, Cherry Blossom viewing. From the Yedo Meisho. (2)
17. GOTENYAMA. Cherry outings. From the Yedo Meisho. (2)

18. IKEGURUA TEMPLE. Nippon Bridge. River view from the Yedo Meisho. (2)

19. WOMEN WADING NEAR TOKYO. Kinryuzan Temple. From the oblong "Yedo Meisho". (2)

20. GOJIO FROM THE KIOTO MEISHO. Night scene on the Sumida, with festival lenterns everywhere; to the left a boating party at supper swings into view. Oblong.
(See Illustration.)

21. WINDY DAY: YOKAICHI. A noted print of the series with the man on the bridge in yellow; his companion chasing his hat on the sand bank. Margins.

22. TOKAIDO ROAD SCENE. Women runners for Inns soliciting travellers; Night scene in a village street.

23. ARAI. One of the prettiest water prints from the "53 Views" with the picturesque boats. Good and early impression, margins trimmed.

24. EVENING SNOW KAMBARA. Early and fine impression on good paper, but margins trimmed.
One of the best prints of the series "53 views."
(See Illustration.)

25. RAIN AT OISO. The slanting rain from a cloud across a sky of yellow tone. Good impression, margins trimmed.

26. SPRING AT MARIKO. A very pretty print from the "53 Views". Trimmed.

27. KAJIKAWA. Windy day with kites flying, a Bridge print from the "53 Views."

28. MITSUKE. The Ferry boat waiting for passengers. Good and clear impression.

29. NIPPON BRIDGE. From the "53 Views" with the later impression having many figures added. Very interesting for comparison. (2 pcs.)

30. SHIRASUKA. Good early impression from the "53 Views," with small margins.

31. WINDY DAY AT YOKAICHI. Good impression from the "53 Views."

32. AKASAKA. FUTAGAWA. Showing the Inns. (2)

33. TOTSUKA. Futagawa. Travellers arriving at the Inn. (2)

34. AKASAKA, MICHISAKA. The steep mountain road. (Rubbed.) (2 pcs.)

35. FUJISAWA. Entrance to the Temple. Akasaka. From the Tokaido. (2 pcs.)

36. FUJIKAWA. Peasants saluting the cortege of a passing Daimio. Shinagawa. Tokaido series. (2 pcs.)

37. KAJIKAWA. View of the Turf Bridge on a Windy Day. Fujikawa, Tokaido series. (2 pcs.)

38. GOYU. Night scene, village street, not so heavily printed as often occurs, but slightly rubbed. Ferry at Fuchu. (2 pcs.)

39. OKAZAKI. The long red bridge from the "53 Views". Fine impression.

40. KAMEYAMA. The bleak snowy hillside and a famous print from the "53 Views."

41. KUWANA. From the "Tokaido series," showing the picturesque Junks, with the Fishermen raising the billowing sails.

42. FUKUROI. From the Tokaido series, showing farmers resting at noon by a bonfire.
Fine early coloring showing the curling grey smoke partly printed in gauffrage.

43. MITSUKI. Fine impression from the "Tokaido" series, the gradation of mist and water well printed. Fuchu, night scene. (2 pcs.)

44. YOKAICHI. The famous "Windy Day" print with the coolie chasing his hat; from the "53 Views."

45. THE RUNNERS AT MIYA. Print of great animation showing the rival coolies dragging their loads and urging their horses. Kusatsu. (2 pcs.)

46. FORD AT KANAYA. Akasaka. From the "53 Views." (2 pcs.)

47. MITSUGUCHI. Rice Workers near a pretty village street. Goya. From the "53 Views." (2 pcs.)

48. YOSHIDA. Print of fine tone from the "53 Views," and one of the best landscapes, with the picturesque long bridge to the left.

49. HAMAMATSU. The "bonfire" print from the "53 Views." Good early coloring.

## FUSANOBU

**Also known as Tomikawa Ginsetsu. Date about 1750, pupil of Shigenaga.**

50. RECOGNITION. Nobleman seated on the Verandah partly conceals his face from a retainer who also shields his eyes with his hands. Double chuban form.
On fine old mica treated paper, and early primitive applied coloring.

51. TWO COLOR PRINT. Signed. A young lord with a fan. Printed in fine "tan" and black, with hand coloring in the touches of orange on collar and fan. Toned ground in a faint "tan."
Hosoye form. Fine condition on old paper.

52. DOUBLE HOSOYE FAN SHAPE. Actors, man and woman. Printed in aubergine, tan and green. Seal "Mori Uji."
Of exceptional sharpness and delicacy with the use of the lustrous green with which he held together his remarkable gradations of paler tans and beni.
(See Frontispiece.)

53. ACTOR AS A WOMAN. Fan print. In two colors, aubergine and tan, with hand-coloring in pink. Hosoye form. Seal "Mori Uji."

54. FAN PRINT IN FINE COLORING. HOSOYE FORM. Shimozuka Shojio in robes of pink and aubergine.

### CHIHARU

55. INTERIOR OF A THEATRE, with two dancers in red on the stage, three musicians, spectators, etc. Embossed printing in black, silver and color with some applied coloring in the style of Moronobu.

### HARUNOBU

56. YOUNG GIRL INVOKING THE RAIN DRAGON. Her robes in two tones of ecru over pink tied with a pale green obi. Square print, toned.

57. YOUNG GIRL ENJOYING THE FRAGRANCE OF THE MAPLE. She is seated at her writing by a red engawa on the Verandah.
(See Frontispiece.)

58. TWO GIRLS TRAVELLING. One stoops to tie her sandal before crossing the bridge over the Iris Pond. Square print, mellowed by time.

59. SCENE IN THE YOSHIWARA. Small print in "tan" aubergine and blue. Two courtesans seated on the verandah watching the approach of an admirer accompanied by two Kamuros.

60. LOVERS IN A CHRYSANTHEMUM GARDEN. Original impression but time stained.

61. HARUNOBU'S WEDDING SET. Four sheets, not first impressions but made many years ago. They show the Contract; the Exchange of Wine Cups, Visiting Relations and the Bridal Group. (4 pcs.)

62. JAPANESE ILLUSTRATED BOOK. Black and white, and a few in colors, showing the Theatres in Tokyo, by Tsukimaro, Kiyomitsu, Hokusai, Kuniyasu, and others. Sm. folio, worn and wormed.

63. SAKAMOTO from the "Kisokaido" Series. Early impression with margins. Date about 1830.

64. KISOKAIDO PRINT. Motoyama, with workmen resting near a fallen tree.

65. ISHIBE AND FUJIKAWA. Two prints from the square "53 Views" (2.)

66. MAISAKA. From the square "53 Views." Showing the large sail boat in the foreground. Totsuka. (small series.) (2 pcs.)

67. HIROSHIGE FISH PRINT. Showing the large Karei and Black Kurodai. Fine clear impression.

68. PAINTING BY HIROSHIGE. River landscape with steep hills on the opposite bank; in the foreground three figures approach the ferry. Broadsheet size.
Watercolor drawing, with a quality of paper and brush strokes that give it the softness of pastel.

69. FOUR PRINTS FROM THE SMALL OBLONG TOKAIDO, including Snow at Kambara.

70. MATSUHARA OF MIO. Fuji seen against a cloudy pink sunset sky. Small print.

71. WOMAN TRAVELLING NEAR THE OCEAN. The cuckoo flies before the coming storm and she hastens to protect herself with a large black basket hat.
Very fine panel print by Hiroshige.

72. YELLOW CANARY AND GREY JAPONICA; with suggestion of the sea in the blue of the foreground.
A Bird and flower panel of delightful quality.

73. PANEL FROM THE "SIX TAMA RIVERS" SERIES. A woman travelling by the River, where Reed birds fly out from the rushes. Fine condition.

74. BIRD AND FLOWER PRINT. Oblong. A blue bird lighting on pink and violet morning glories.

75. TRIPTYCH. FUTAMI GA URA. With Six women travelling by the Sea.
Fine early condition and coloring.

76. "FOX FIRES". The rare print from the "100 Views," and printed in black and grey, (instead of the usual midnight blue.) Original impression, but oxidization of the flames has softened their brilliancy.

77. KINTAI BRIDGE IN SNOW. Original impression with margins from the upright "100 Views."

78. OKAWA FERRY. MUTSU. The place of Many Islands from the "60 Views." Upright prints. (2)

79. BINGO. MOONLIGHT. MUTSU. From the upright series of the "60 Views." (2 pcs.)

80. SMALL TOKAIDO. Twelve landscapes. (12)

## HOKUSAI

81. YANAGIBASHI. IN RAIN. One of the few and rare rain prints of Hokusai. Original coloring and condition but margins trimmed.

82. SURIMONO ON A GOLD GROUND. Man amusing himself with a Puppet lady; the robes in blue and silver, old pink and gauffrage.

83. HANAMACHI (HANA STREET,) SENJIU. From the "36 Views of Fuji."

84. ROAD BY THE RICE FIELD. Long print. Peddler seated to right under a pine tree watching Three Ladies attended by a boy.

85. FUJIMI HARA. "36 Views of Fuji," where the mountain is seen through the large barrel on which the cooper is at work. (See Illustration.)

86. 36 VIEWS OF FUJI. Fuji from Senji. Fisherman at the weir, a Coolie leading a horse and his companion gaze at Fuji in twilight coloring. The graded blues very fine.

87. BLACK AND WHITE PRINT. Bridge and hill in Cherry blosson time. Very clever figure rendering.

88. TWO LADIES AND THEIR COMPANION, approaching a wayside shrine.

89. THE GUIDE POST. Two ladies carrying a tired child in an ingenious fashion.

90. DIPTYCH. ALL THE FAMOUS BRIDGES OF JAPAN. A large print famous for its clear graded green and blue tints.

91. SEVEN PRINTS FROM THE CHUSHINGURA, or famous Legend of the "Revenge of the 47 Ronins." Showing Okahu and Kampei, Honzo, the lady Osono, etc. Original impressions and rich coloring. (7)

92. THE OLD COCK. Standing near a few wild Strawberries.

93. BOATING SCENE (cut down) and two prints of Daikoku and the old Komachi. (3 pcs.)

94. EIGHT SHEETS FROM THE "GWAFU." Landscapes, etc., color prints. (8)

## HOKUSAI

**Sixteen sheets from the Itako Series. Original impressions, valuable for the study of color, paper and line**

95. LADIES WRITING.

96. TWO LADIES ON THE VERANDAH.

97. TWO LADIES LYING DOWN IN WINTER, kitten crouched at their feet.

98. LADIES DRESSING.

99. TWO GIRLS LEANING OVER THE BALCONY.

100. TWO LADIES HEATING SAKE.

101. LADY SLEEPING, Passer-by looking through the balcony.

102. LADY SERVING SAKE, man servant sweeping.

103. LADY REACHING UNDER THE SLEEPING NET, her companion seated by the Ando.

104. LADY SLEEPING.

105. LADIES DRESSING AT THE WINDOW.

106. TWO GIRLS LYING DOWN AND TALKING.

107. MAN AND WOMAN TRAVELLING BY THE SEA.

108. TRAVELLER MOUNTED, HIS HORSE LED BY A COOLIE.

109. TWO GIRLS IN A BOAT. A very pretty umbrella print and the title to the series. (2)

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110. TEN SMALL COLOR PRINTS BY HOKUSAI. Two Ladies under a pine tree, and others of nice quality. (10)

111. TEN KOBAN OR SMALL SIZE PRINTS BY HORUSAI. Man shielded by large umbrella in a snow storm, and other small prints of fine quality. (10)

112. SURIMONO. Lovers playing shogi. An early example signed "Sori," with some details in gold and silver.

## HOKKEI

113. SURIMONO IN DELICATE COLORING. Chinamen on a boating party. Pine tree and rosy clouds with rippling waves in silver.

114. SURIMONO. Dragon Fight by Night. the details in silver printing.

### HOKUKEI

115. WRESTLERS ENTERTAINED BY GEISHAS.

116. RED RISING MOON AND CHERRY BOUGH.

117. CURVE OF A STREAM WITH SWIMMING FISH, under an overhanging Cherry Bough. A lovely flower print.

118. THE GEISHA SODEZUMI CHANGING TO HER DANCING DRESS. Surimono, with silver printing, and although rubbed retains a lovely tone.

### KUNIYSAU: Worked about 1850

119. SURIMONO IN GOLD SILVER AND GAUFFRAGE. Warrior returning bringing Plum Blossoms as a sign of victory.
Very finely printed and rare.

### SURIMONO

**The following Surimono by Hokuga, Hinato and others deserve especial attention. They were selected by a man of taste and knowledge and contain examples which give great artistic delight to the genuine print lover.**

120. SURIMONO. Horsemen in cloth of gold on a horse of Chinese blue near a stream in bronze, all on a gold "nashiji" background.
Copy of a Korin box by Habe Kanenobu. Very fine example.

121. SURIMONO, ETC. Fish and twigs by Hokuga; White birds on blue reserve titles by Tonin, Hokusai, etc., delicately adorned with blossoming plum, pendant willow and green pine; and other artistic bits. (20 pcs.)

122. SURIMONO. Flower arrangement and green fukusa by Danami; Blue Bowl by Kuniyoshi, and Flowers and rocks by Getsutan. (3)

123. TWO SURIMONO. Bird, plum branch and rising sun, and another equally artistic by Shosado and Kuminaga. (2)

124. TWO UNFOLDING FAN PRINTS. Water flowers and Tortoise with flaming Gems by Kunimaru. (2)

125. SURIMONO. Flower arrangements in bronze jars with silver printing by Sanan and Hinato. (2)

126. SURIMONO. Peacock feathers in gold in a blue vase, etc., by Choho and Hanzan. (2)

127. FLOWER PRINTS. Eight color prints on three sheets. (8)

128. MOONLIGHT CUT VELVET PICTURE. Cut Velvet in tones of grey in a River scene with the moon rising over a great tree. Suitable frame in wood of darker grey tone.

### BROCADE SPECIMENS

129. EIGHTY-THREE PIECES, some 12 inches square and many smaller of specimens of the old brocades, all different, and of the finest quality. Mounted on sheets of grey cardboard. (83 pieces.)

130. SIXTEEN BROCADE SQUARES. Old weaves, floral, cloth of gold in floral and dragon patterns, etc. Very fine examples 12x12, 12x8 and smaller. (16 pcs.)

### KEISAI

131. THE BRIDAL PARTY. SURIMONO. Showing a Family group. Their rich costumes enhanced with gold and silver printing. Signed "Yukiyoan" (Keisai).

### KIOSAI

132. BOYS RIDING OR DRIVING CATTLE OVER A STREAM. Mountain stream with fisherman, etc. (3 color prints).

133. MONKEYS AND PERSIMMONS. Bats and Rocks, Crab, etc. 5 color prints.

### KIYOMITSU, 1735-1785

134. NEW YEAR'S DANCERS. Long oblong print with five figures.

135. HINAJI AND YOHIMATSU. Two Warriors. Early Hosoye but repaired. (2 pcs.)

136. ICHIMURA KAMEZO AND KIKUNOJIO. Hosoye, repaired and mounted.

### KIYONAGA, 1742-1814

137. THREE GIRLS IN A FLOWER DANCE. An exceedingly graceful grouping. Square print.

Early example with some "tan" coloring by hand, toned ground and sought for as an example of a Kiyonaga print before the elongation of the figures for which he later became known.

138. NOBLEMAN AND ATTENDANTS PASSING THREE GIRLS. Broadsheet of very fine quality, and great nobility of line.

An imposing group of six people, the warm grey robes of the girls bordered with Canary yellow. Their figures are partly obscured by the tall and imposing figure of the nobleman whose attendants wear grey gauffered in white over rich black.

(See Frontispiece.)

139. GROUP OF THREE WOMEN AND BOY ATTENDANT. The taller one carries a fan and wears a large hat; her companions move beside her under one umbrella.

Square print mellowed by time but retaining all of the original grace of line and movement which give the Kiyonaga prints their peculiar distinction.

KIYONOBU, 1664-1729

140. URUSHI YE OR LACQUER PRINT. Yoshitsune on horseback. Time worn.

KIYOTSUNE; WORKED ABOUT 1764

141. ACTOR WITH A FAN. Hosoye, rubbed.

KOITSHI

142. FOUR COLOR PRINTS. Artisans, ladies, humorous prints, etc. (4)

KORIUSAI 1770-1781

143. HOTEI CARRYING BENTEN OVER A STREAM. Hosoye print, mounted and time worn.

GOTOTEI KUNISADA

144. GEISHA GIRL, partly nude, kneeling before her toilet articles.

145. MAN IN BLACK, with blue short coat, reading a letter.

146. TRIPTYCH. DIVING GIRLS. Nobleman and attendants watching Diving girls bringing up Awabi shells. Fine condition and color.

KUNISADA

147. THREE GEISHA GIRLS OUTSIDE A TEA HOUSE. Man and two girls at a brazier, and two other color prints. (4)

148. WOMAN WALKING WITH A CHILD, the latter carries an insect cage.

149. THE LANTERN. Girl seen at half length reading by the light of a large swinging lantern. Very finely printed.

KUNISHIKA

150. INN WITH TRAVELLERS RESTING; a horse drinking from a bucket at the fence.

KUNIYOSHI

151. TRIPTYCH. GIRLS CARRYING SALT BUCKETS. Effect of wind, and pretty long curving line of flying birds. Fine condition and good blue.

152. NARIHIRA AND TAKAKOHIME ESCAPING AT NIGHT. Clear and brilliant coloring.

153. ACTOR IN AN ATTITUDE OF OBEISANCE. His robes of splendid brick-red and rich black.

No. 24. Kambara, by Hiroshige

No. 20. Gojio, by Hiroshige

No. 85. Fujimi Hara, by Hokusai

### MASANOBU

154. OBLONG BLACK AND WHITE PRINT. A quaint conceit showing Hotei holding up and opening his bag showing a street with people.

### MORONOBU. 1646-1695

**The forerunner of the Japanese Color Print Artist**

155. MAN SUPERVISING THE CUTTING OF AN OLD TREE. Lacquer Print. Hand colored in beni, tan and old green. Double Chuban form.

### RINTCHO

**Early artist of whom little is known**

156. SNOW SCENE. YOUTH FALCON HUNTING. Oblong print. Signed. Youth in a coat of "tan" with Falcon on his wrist crosses a footbridge where egg-plants in aubergine grow beside the stream. Misty distant hills, with Fuji rising abruptly from the clouds.

157. KINTOKI WITH PEACOCK AND PETS distributing New Year's Gifts to group of Oni. Oval grouping in early coloring, simple brush strokes in black giving effect of Bamboo grouped around the doorway.

### SADAKAGE

158. SURIMONO. Actor at night, drawing his sword, some details and the poem printed in silver.

### SEKIJO

159. GIRL AND HER LOVER. Hosoye form. Unsigned but resembling the work of Sekijo. Some wormholes.

### SHIGEMASA 1739-1819

160. BIRD AND FLOWER PANEL. Oblong. Woodpecker on a Water Oak Tree, with branches of Nuts. In tan, yellow and two tones of green. Fresh original coloring on thin paper.

161. NEW YEAR'S DANCING. Group of boys with musicians. Oblong.

### SHIGENAGA 1697-1756

162. HERMIT WHO TRANSPORTS HIMSELF AT WILL. Very interesting early applied coloring, but worn and mounted.

163. WORKERS IN THE RICE FIELD. Signed. Primitive coloring and composition. Hosoye form.

164. LACQUER PRINT. Group of Wise men. Hosoye, browned and worn.

165. WORKERS IN THE RICE FIELDS. Lacquer print, with old "tan" coloring by hand. Hosoye.

### SHIKO.

166. SCENE FROM THE "47 RONINS." No. 3, showing the lady helping her lover defend himself. Small print.

### TAKI SHOKURINTEI

167. GRAPES AND SPIDER. Wash drawing in pale purple and grey-green. Signed with seal. Date about 1820. 4to.

### SHUNJYO.

168. TWO ACTORS IN A SCENE. Original impression and coloring. Signed. Square print.

### KUBO SHUNMAN OR SUMMAN, 1780-1820.

169. POET AND TWO ATTENDANTS. From his series "Fifty One Poets." Oblong.

170. GROUP OF SEVEN GIRLS listening to Singing Insects. Fine example of rich color and gauffrage printing. Oblong.

171. POET SEATED ON HER COUCH; her long black hair falling over her voluminous robes. Square print, unsigned.

### SHUNSEN.

**Pupil of Torin, Master of the Chinese School.**

172. TWO LADIES VIEWING FUJI AT YENOSHIMA, followed by a servant carrying a boy. Oblong.

173. GEISHA GIRL WITH A LETTER. Her Uchikake adorned with pink and green rope silk over cherry color. Long print. Framed.

174. SURIMONO OF LARGE SIZE. An old man and woman watch the stork flying against the great red rising sun.

175. GEISHA RETURNED FROM THE BATH, speaking to her companion who is nearly dressed.

### SHUNSHO, 1726-1792.

176. ACTOR WITH A BLACK LACQUER SADDLE. His robes in aubergine, tan and beni, wearing a straw coat, and all on a toned yellow ground. Signed and with "Jar" seal. Hosoye.

177. DOUBLE HOSOYE AND "FAN" PRINTS. Actors, man and woman. Fresh and brilliant coloring in a fine pink "tan" aubergine and sulphur yellow. Jar seal in "tan."

178. DOUBLE HOSOYE AND "FAN PRINT." Two actors, a man and woman in two colors "tan" and aubergine, with the "jar seal" also in "tan."

SHUNSHO, 1726-1792—Continued

179. HOTOKEI AS A NUN. Hosoye. Her robe of Magdalen blue tied with a Kesa of pink and yellow. Original impression, a little rubbed, but very rare.

The favorite of the commander of the province, when he selected a younger and more beautiful companion she retired into the mountains as a nun where she became famous for her beauty as well as piety.

180. HERMIT STOPPING A GIRL WADING THE STREAM. Actor with Staff. Hosoye form. Mounted. (2)

181. FARMERS CLEANING RICE. Square print in two colors.

### SHUNSHO AND SHIGEMASA.

182. GROUP OF COURTESANS. Original from the rare series "Mirror of the Beauties of the Green Houses."

183. THREE COURTESANS HEATING SAKE. Original from the rare series "Mirror of the Beauties of the Green Houses."

### SHUNTEI.

184. TRIPTYCH. Six Actors in a Scene, with Musicians and Intoners on the balcony above.

185. FOUR LADIES AT O GAMA YAKI. The Inn is gayly decorated with ando and lanterns.

### SHUNYEI, 1767-1819.

186. YORITOMO AND HIS RETAINERS ON A HUNTING PARTY. Triptych, showing a fine scene of animation; the warm yellow landscape dominated by Fuji.

### MORI SOSEN, 1746-1821.

**Distinguished early Color printer influenced by the then prevailing fashionable Chinese Style.**

187. SIX SMALL LANDSCAPES. Geese at Katada, Fuji, Bridges. etc. Printed in two colors and noted for their extreme delicacy.

188. NINE SMALL COLOR PRINTS. Red Sun and Pine. Monkey and persimmons (he was famous for his rendition of monkeys). etc. (On 2 sheets).

189. FOUR SMALL LANDSCAPE PRINTS. Very charming and dainty.

190. TWELVE SMALL COLOR PRINTS on two sheets. Figures, mice, birds, etc.

### SOSEN, YEISEN AND OTHERS.

191. TEN SMALL PRINTS, in colors, etc. Tiger, black birds in a tree, etc. (10 pcs.)

### SUKENOBU, 1671-1751.

192. FOUR BLACK AND WHITE PRINTS, showing the occupations of women. Rubbed. (4)

### TOICHI.

193. BENKEI AND YOSHITSUNE ON THE BRIDGE. Quaint conception seen as if on opening a large book.

### TORIN.

**Master of the Chinese School, teacher of Hokusai.**

194. FARMER AND BOY LOADING A BLACK BULL. Signed. A superb composition simply and wonderfully treated. Double Chuban form. Fine early coloring, the face and chest of the farmer tinted a light "tan"—very unusual at this period.
(See Frontispiece.)

195. BLIND STREET MUSICIAN. Crouching near a stairway and verandah, playing a flute. Signed. Double Chuban form.

196. TORIN SHUNMAN AND RINTCHO. Collaboration in a double Chuban print, showing three of the Gods of Luck playing "Go-Ban."
Each artist has signed for part of the print; Collaboration of Japanese Artists is almost unknown.

### TOYOHIRO, 1773-1828.

197. JULY. Lady directing the celebration. Toned and mounted.

### TOYOKUNI, 1769-1825.

198. LANDSCAPE AND TEA HOUSE. Three color print, effect of green, showing Tea House Verandah and Travellers, with Pond and expanse of rice fields, hills and distant village. Oblong.

199. MAPLE VIEWING. Three double Koban prints representing groups of Ladies Maple Viewing in Autumn (2), and one of a Youth with Lady and Child. Delightful early "tan," aubergine and pale yellow coloring. (3 pcs.)

200. DANZO AND MATSUMOTO IN A SCENE. A print of noble lines and fresh coloring.

201. THE LANTERN BEARERS. Two girls near a Pine Tree by a swiftly running stream. Fresh, original coloring with gauffrage printing.

202. SAMURAI WITH A LETTER IN HIS MOUTH. His outer robe of fine mulberry color gauffered in white, over a robe of black and white showing birds flying in the rain.
Splendid lines and harmony.

203. MAN IN BLUE, amusing himself with a Puppet.

204. SCENE FROM THE DRAMA OF THE "47 RONINS." Oblong series, No. 6.

205. THREE LADIES STARTING FOR A WALK, with two small attendants.
Brilliant impression, harmonious in coloring, printed with gauffrage.
(See Frontispiece.)

206. LADY IN PINK AND ECRU; her obi of black.

207. LADY WITH A DRUM. Soft green and pinks in her robe, with touches of yellow.

208. GATHERING OF THE "47 RONINS." Very effective coloring in massed black and yellow.

209. DIPTYCH FROM THE LADY CECILIA ROSE COLLECTION. Two girls with a large stone jar of fruit; the long sleeves of their rich black and lavender gowns tied up with cherry ribbons.

210. DIPTYCH. Actors posing as Buddhistic Angels.

211. LADY OF THE NOBILITY TRAVELLING ON HORSEBACK. Two sheets of a Triptych, but forming a very pleasing picture, the four women seen near Mt. Fuji.

### TOYOKUNI II

212. YOUNG MAN AND GIRLS AMUSING THEMSELVES PRACTICING ARCHERY. Triptych.

### TSUKIMARO, 1790-1810.

213. YOUTH AND GIRLS CELEBRATING THE COMING OF SPRING. He lifts a little girl who ties her poem to the cherry tree-branch.

### UTAMARO, 1753-1806.

214. SILK CULTURE. Four Women Feeding Silkworms. Toned print from this rare series.

215. THREE LADIES WITH TRAYS OF COCOONS. Lovely print from "Silk Culture" series, mellowed by time, but retaining all the original grace of line and color.

216. THREE WOMEN WEAVING SILK. Showing Utamaro's lovely use of "brocade" in coloring. Mellowed.

217. TWO WOMEN WINDING AND WEAVING SILK. One of the most beautiful prints of the "Silk Culture" series. Mellowed.

## UTAMARO.

**Five prints, Scenes from the "New Year Series."**

218. THE SNOW PRINT from the series, on thick soft, old paper. People carrying the branches of the Pine in the Snowstorm; to the right a lady watches her Companion carried on the shoulder of a Coolie; the birds twitter near the budding plum tree. Oblong.

A print of soft buff and ivory tones, offset by rich black, and the color of the robes.

219. DAIMIO RECEIVING GUESTS. Again the Pine and Blossoming Plum suggest New Year. Oblong.

220. THE LION GAME. Played by Boys and Servants, while the older people look out at them. Charming suggestion of Spring in the treatment of foliage and thatched roof to left. Oblong.

221. FAMILY ENTERTAINED BY TRAVELLING MUSICIANS. Amused by their trained monkey as a dancer. Here Utamaro shows one or two of the group looking directly at the spectator, showing the full face very rarely seen in Japanese Art.

222. FAMILY GATHERING ON NEW YEAR'S. Very interesting coloring, the costume showing ancient times.

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223. LADY AND CHILD WITH A KOTO. Rich and fresh coloring. Broadsheet.

224. LADY SEATED GRINDING PERFUME PASTE. Her obi of black and purple brocade over robes which have oxidised with time. Broadsheet.

225. THREE WOMEN IN A SAKE DANCE. Those with cup and Sake pot disguised with masques, but the figure of the tall beauty standing at the back playing the Samisen reveals the charm for which this artist is celebrated. Broadsheet.

226. THE INTRUSION. A young man pushes open the sliding door revealing his mistress seated with her pipe, her sweeping violet robes oxidized with time. Oblong Print.

227. LADY WATCHING A WORKMAN, calling to a little maid who brings a hat. Rare use by Utamaro of silver and bronze printing with color.

228. LADY SEATED WRITING A LETTER; her robes in low tones of apricot, ecru and pale green tied with a soft cherry colored obi.

(See Frontispiece.)

229. TEAHOUSE WAITRESSES. Seen at half length. A gay and very pretty print.

230. JAPANESE ILLUSTRATED BOOK BY UTAMARO. "Omi Hakkei" of Eight Views of Lake Biwa. Complete set, rarely found. Original condition.

231. THE BEAUTY HANAMURASAKI with a Companion, seen at half-length. Rubbed.

232. GIRL AND HER LOVER. She is taking his measure for a new robe. Effect of pink and black.

233. THREE GEISHA GIRLS AMUSING THEMSELVES. Fine coloring and composition, but some damage.

234. TRIPTYCH. Scene in the Yoshiwara. Rubbed.

235. THREE GIRLS WATCHING DAIKOKU PAINT HIS PORTRAIT. Clear and fresh coloring.

236. DIPTYCH. Eight Girls Dancing. Rubbed.

237. UTAMARO AND SHUNYEI. Wrestler (by Shunyei), conversing with a lady (by Utamaro). Unusual collaboration of artists.

### FLOWERS OF THE FOUR SEASONS, BY UTAMARO

**One of the most graceful and beautiful series of groups. The rain print is particularly noticeable.**

238. TWO GIRLS AND A SERVANT IN A SHARP RAIN. Each under an umbrella, and no finer use of massed black is to be found in Ukiyoye.

(See Frontispiece)

239. THREE LADIES TRAVELLING. One seated in the entrance of her Kago by a waterfall. Fine tones of yellow and green in this print.

240. MOTHER ON THE VERANDAH SPEAKS TO HER NURSE, WHO CARRIES THE BABY.

241. CHRYSANTHEMUM SHOW. Two girls and a Youth accompany an old woman and her servants to see the Flowers in bloom.

242. THREE GIRLS HUDDLING UNDER THE COVERS, while a maid opening the Shoji reveals a driving Snowstorm.

243. THREE GIRLS ON A BALCONY ADMIRING THE MOON.

### BEAUTIES OF THE GREEN HOUSES.

**Twelve sheets from this well known and very rare series, considered Utamaro's Masterpiece. Original impressions and coloring.**

244. TWELVE COURTESANS SEATED AT THE BARRED WINDOW watching the passers-by, while a youth with veiled head makes an appointment with one of them.

245. TWELVE GIRLS DISGUISED AS YOUTHS in a massed group in a "Lantern Dance." Effective use of black and colors on a grey wash ground.

246. ELEVEN LADIES AND A FAN SELLER. Disposed in effective groups of charming rich colors.

247. A GROUP OF COURTESANS THICKLY CLUSTERED AT THE BARRED WINDOW OF THE YOSHIWARA, watching a passing procession of the Boy's Festival.

248. COURTESAN AND HER ADMIRER ON PARADE. She is accompanied by her Shinzo and two little Kamuros, preceded by four beauties in flower head-dress and a man carrying a lantern.

249. THE FAMOUS "BLIND-MAN'S BUFF" GAME, with the girls fleeing in every direction before the stumbling advance of the blindfolded youth.

250. CHERRY BLOSSOM PARADE IN THE YOSHIWARA. Also a noted print of the series.

251. LANTERN FESTIVAL. A charming group, the orange and black lanterns being prepared and distributed.

252. THREE WOMEN EXAMINING BROCADES.

253. NEW YEAR'S PARADE OF BEAUTY. A grouping of many figures of men and women.

254. TITLES, PAGES AND CONTENTS OF THE SERIES. The former fan print in beni and a charming flower print. (3)

### SHICHIKO. WATER COLOR DRAWINGS.

255. BRANCH OF SWEET SHRUB, signed by him; and painting of Ears of Corn unsigned. (2)

### YEISEN.

256. SMALL PRINTS BY YEISEN. Narcissus, Diving Duck, Three Frogs, etc. (10)

257. TEN SMALL PRINTS BY YEISEN. Moonlight scene and other landscapes, birds, flowers, etc. (10)

### YEISEN AND OTHERS.

258. TEN SMALL PRINTS, some in colors. Girl in blue, Geisha on the Bridge, Cuckoo and new Moon, etc. (10)

YESUI: WORKED 1795-1800.

259. LARGE HEAD OF A GIRL. A portrait of the Beauty Hanamurasaki holding a Japonica.

YEISHI, 1780-1810.

260. KEY BLOCK BY YEISHI WITH FIVE WOMEN'S FIGURES. A lovely group, each with a bamboo flute, standing near Temple Lantern and Engawa. Oblong broadsheet. Signed.
Very rare and lovely.

YEIZAN, 1800-1825.

261. YEIZAN IN YELLOW TONES. Lady at her toilet assisted by a maid. The soft yellow and ecru of their robes harmonized by the skilful use of rich soft black.

262. LADY ADJUSTING A HAIR PIN. Her robes of pale rose color bordered in green; she holds a mirror of black lacquer.

YOSHITORA, 1790-1810

263. TWO ACTORS IN A SCENE, rich colors and good use of soft blacks. Shadow Print; Large Head by Yoshiuku. (2 pcs.)

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